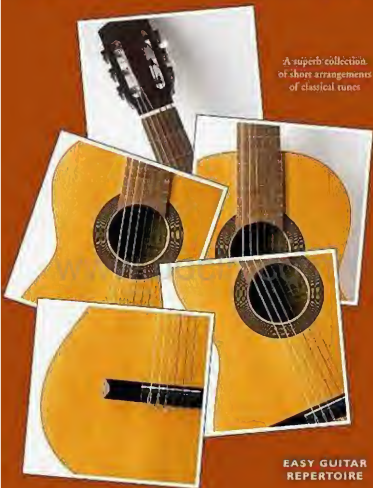


Short **Classical** Guitar Pieces

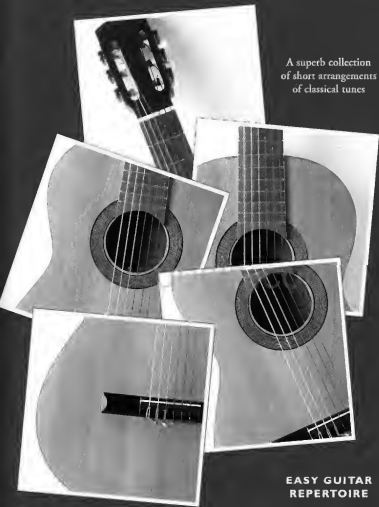
A superb collection
of short arrangements
of classical tunes



**EASY GUITAR
REPERTOIRE**

Short **Classical** Guitar Pieces

A superb collection
of short arrangements
of classical tunes



**EASY GUITAR
REPERTOIRE**

Short **Classical** Guitar Pieces

The Music Project
- 16 x 10 x 7

- ANDANTE (FROM *EINE KLEINE NACHTMUSIK*) MOZART 38
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- THEME FROM THE TROUT QUINTET (4TH MOVEMENT, ANDANTINO) SCHUBERT 56
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- WHERE'RE YOU WALK (FROM *SEMELE*) HANDEL 35

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Sheep May Safely Graze

Johann Sebastian Bach

Andante moderato ($\text{♩} = 60$)

The image displays a musical score for the piece "Sheep May Safely Graze" by Johann Sebastian Bach, arranged for guitar and bass. The tempo is marked "Andante moderato" with a metronome marking of $\text{♩} = 60$. The score is written in G major (one sharp) and 3/4 time. It consists of three systems of music, each with a treble clef staff for guitar and a bass clef staff for bass. The guitar staff includes fingerings (1-4), breath marks (III, IV), and dynamic markings (*f*, *p*). The bass staff includes fret numbers (0-12) and a key signature change to F major (two flats) at the beginning of the third system. The piece concludes with a double bar line and repeat signs.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for voice and guitar. The guitar part is written on a six-string guitar with a capo on the first fret. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of three measures. The first measure shows the vocal melody and guitar accompaniment. The second measure is marked with a piano (*p*) dynamic. The third measure continues the melody and accompaniment. The guitar part uses a mix of chords and single notes, with a capo on the first fret.

to Coda

19

f *p*

3 3-6-7-3-7-5 3-3-6-7-3-7-5 3-7-8-15-7 8-15-7 6-0-1-3-0 3-2 4 6 6 4 0 0

0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

[illegible]

36

1
0 4 4 0 0 3 2 3 2 0 2 2 0 2 0 4 0 2 0 3 0

D.C. ni Coda

The Coda section of the musical score for 'The Swan' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'rall.' (rallentando). The music features a melody in the treble and a bass line in the bass. The melody starts with a forte (*f*) dynamic and gradually transitions to a piano (*p*) dynamic. The bass line consists of a simple harmonic accompaniment. The section concludes with a double bar line and a repeat sign.

Minuet In G

(from *Anna Magdalena Notebook*)

Johann Sebastian Bach

Minuet

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

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47

48

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64

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66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

17

7 3 5 7 3 0 3 0 2 3 3 0 2 3 0 2 0 2 2

21

2 0 2 3 0 2 3 2 0 2 2 3 3 0 3 0 0 3

25

3 0 0 4 0 3 0 0 4 0 3 1 0 0 3 4 0 2

29

0 2 4 0 2 0 1 0 2 0 3 0 0 4 0 0 3

Für Elise

(Bagatelle No.25 In A Minor)

Ludwig Van Beethoven

Poco moto

① ②
E 4

pp

0 4 4 0 3 1 2 2 2 0 2 1 0 1 0 4

A B

6 3 0 6

5

www.dreamtore.com

10

Musical score for 'The Rose Tree'. The score is written for a treble clef instrument (likely a violin or flute) and a bass line (likely a cello or double bass). The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into four measures. The first measure has a treble staff with a melody and a bass staff with a bass line. The second measure has a treble staff with a melody and a bass staff with a bass line. The third measure has a treble staff with a melody and a bass staff with a bass line. The fourth measure has a treble staff with a melody and a bass staff with a bass line.

15

15 16 17 18

1 0 1 0 2 0 1 3 0 1 0 3 3 0 3

6 6 3 3

19

19 20 21 22

1 3 1 0 0 0 9 12 4 0 4 0 4 0 4

2 2 2 0

harm.

XII

23

23 24 25 26

0 4 2 2 3 1 2 2 2 1 0 1 0 4

6 3 2 6

27

27 28 29 30

0 4 0 3 1 2 2 2 1 0 2 3

0 3 2 0

Pastoral Symphony

(1st Movement, Main Theme)

Ludwig Van Beethoven

Allegro ma non troppo (♩ = 66)

Measures 1-5 of the musical score. The treble staff shows the main melody, and the bass staff shows the accompaniment. The guitar TAB is provided below the bass staff.

Measures 6-11 of the musical score. The treble staff shows the main melody, and the bass staff shows the accompaniment. The guitar TAB is provided below the bass staff.

Measures 12-15 of the musical score. The treble staff shows the main melody, and the bass staff shows the accompaniment. The guitar TAB is provided below the bass staff.

Measures 16-19 of the musical score. The treble staff shows the main melody, and the bass staff shows the accompaniment. The guitar TAB is provided below the bass staff.

20

TAB

24

TAB

28

P

C#

TAB

33

TAB

39

39

cresc.

3 2 1 2 3 4 5 6 7 8 9 10 11 12

43

43

p

f

2 0 1 2 3 4 5 6 7 8 9 10 11 12

48

48

p

2 3 4 5 6 7 8 9 10 11 12

54

54

f

2 3 4 5 6 7 8 9 10 11 12

The Blue Danube

Johann Strauss II

Waltz tempo

First system of music (measures 1-8). The treble clef staff shows the melody with a piano (*p*) dynamic marking. The bass clef staff shows the accompaniment with fingerings. A first ending bracket labeled "atb" spans measures 7 and 8.

Second system of music (measures 9-16). The treble clef staff continues the melody. The bass clef staff shows the accompaniment with fingerings.

Third system of music (measures 17-24). The treble clef staff continues the melody. The bass clef staff shows the accompaniment with fingerings. A first ending bracket labeled "③" spans measures 23 and 24.

Fourth system of music (measures 25-32). The treble clef staff continues the melody. The bass clef staff shows the accompaniment with fingerings. Dynamics include *ff* (fortissimo) and *fz* (forzando).

Habañera

(from *Carmen*)

Georges Bizet

Allegretto quasi andantino (♩ = 72)

pp possibile *p*



11. 1. 2. *legato*



16

100%

100%

22

100%

28

f

VIB

34

f

cresc.

f

(freshly)

ff

The Toreador's Song

(from *Carmen*)

Georges Bizet

Moderato

Measures 1-4 of the musical score. The music is in 4/4 time, key of D major. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is Moderato. The first measure starts with a piano (p) dynamic. The melody consists of eighth and quarter notes. The bass line consists of quarter and eighth notes. The first measure is marked with a piano (p) dynamic.

Measures 5-8 of the musical score. The melody continues with eighth and quarter notes. The bass line continues with quarter and eighth notes. The first measure of this system is marked with a piano (p) dynamic.

Measures 9-12 of the musical score. The melody continues with eighth and quarter notes. The bass line continues with quarter and eighth notes. The first measure of this system is marked with a piano (p) dynamic.

13

ff

13 12 10 7 7 7 5 7 8 7 5 10 7 0

16

3 0 0 3 2 0 2 2 0 3 1 0 2 0 1 0 3 2 0

19

2 2 2 2 2 2 2 2 2 2 0 0 2 0 4 0 3 0 1

22

0 1 0 0 3 8 7 8 7 5 0 0 0 0 3

Lullaby Op.49, No.4

Johannes Brahms

Dolce movimento

The musical score is presented in four systems, each with a piano (p) and guitar (g) staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is marked 'Dolce movimento'. The piano part is written in treble clef, and the guitar part is written in a simplified notation on a six-line staff with letters A, B, and C indicating fret positions. Fingerings are indicated by numbers 1-4. Dynamics include 'p' (piano) and 'f' (forte). The score includes various musical notations such as slurs, ties, and accidentals.

System 1: Measures 1-4. Piano part starts with a half note F#4, quarter note G4, and half note A4. Guitar part has fret numbers 2, 2, 2, 2.

System 2: Measures 5-8. Piano part continues with half note B4, quarter note C5, and half note D5. Guitar part has fret numbers 2, 2, 2, 2.

System 3: Measures 9-12. Piano part continues with half note E5, quarter note F#5, and half note G5. Guitar part has fret numbers 2, 2, 2, 2.

System 4: Measures 13-16. Piano part continues with half note A5, quarter note B5, and half note C6. Guitar part has fret numbers 2, 2, 2, 2.

17

p *mp*

21

26

dim. e rall. al fine

31

Prélude Op.28, No.15 ('Raindrop')

Frédéric François Chopin

Sostenuto

mp

p

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melody with a half note, a quarter note, and an eighth note, followed by a half note. The bass staff contains a series of eighth notes. The system is marked with a 'p' (piano) dynamic.

The second system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melody with a half note, a quarter note, and an eighth note, followed by a half note. The bass staff contains a series of eighth notes. The system is marked with a 'p' (piano) dynamic.

The third system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melody with a half note, a quarter note, and an eighth note, followed by a half note. The bass staff contains a series of eighth notes. The system is marked with a 'p' (piano) dynamic.

10

10 11 12

7/8

13

13 14 15

7/8

16

16 17 18

7/8

19

19 20 21

7/8

22

sforzando

24

p

29

31

rit.

pp

Prélude Op.28, No.7

Frédéric François Chopin

Andantino

1 *p dolce*

5

9

13

The Girl With The Flaxen Hair

(from *Preludes, Book I*)

Claude Debussy

Très calme et doucement expressif (♩ = 66)

p sans rigueur

11 Cédez ... // Mouvt.

p *p*

14

p *(très peu)* *p*

17 Un peu animé

p *p*

20

p *mf*

22

Cédez ...

Mouvt. (sans lourdeur)

p *pp*

25

p

28 *très doux* (lower notehead shows L.H. fingering; upper notehead shows sounding pitch) (harm.) (nat.)

pp

(R.H. harmonic positions)

pp (L.H. fingerings)

33 *Murmuré et en retenant peu à peu*

pp

35 *pendulaai* *pp* VII

(R.H. harmonic positions)

(L.H. fingerings)

Flower Duet

(from *Lakmé*)

Leo Delibes

Andantino con moto ($\text{♩} = 118$)

The musical score is presented in three systems. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of "Andantino con moto ($\text{♩} = 118$)". The music is marked "mp" (mezzo-piano). The second system continues the melody and includes a "poco cresc." (poco crescendo) marking. The third system also includes a "poco cresc." marking. The score features various musical notations including notes, rests, and fingerings.

13 *(hold as long as poss.)* *f* *mp* *(hold as long as poss.)*

16 *dim.*

20 *poco rall.* *a tempo* *mp*

24 *rall.* 1. 2.

Symphony No.9 'From The New World'

(2nd Movement, Largo;originally in D \flat major)

Antonin Dvorik

Largo ($\text{♩} = 52$)

The image displays a musical score for guitar, specifically for the 2nd movement of Antonin Dvorak's Symphony No. 9, 'From The New World'. The tempo is marked 'Largo' with a quarter note equal to 52 beats per minute. The key signature is D major (two sharps). The score is written for a single guitar, with a treble clef and a key signature of two sharps. It consists of four systems of music, each with a guitar staff and a corresponding guitar tablature staff below it. The first system begins with a 'ppp' (pianissimo) dynamic marking. The second system begins with a 'p' (piano) dynamic marking. The third system begins with a 'pp' (pianissimo) dynamic marking. The fourth system begins with a 'pp' (pianissimo) dynamic marking. The score includes various musical notations such as notes, rests, and slurs, as well as guitar-specific instructions like 'T' (Tremolo), 'A' (Arpeggio), and 'B' (Basso). The tablature uses numbers 0-7 to indicate fret positions. The score is marked with measure numbers 5, 9, and 13. A watermark 'www.guitar.com' is visible across the middle of the page.

17 **IOGV** **IOCH** **CVB** **V**

pp *cresc.* *f* *ff*

21

25

cresc. *dim.*

30

p *f*

The Harmonious Blacksmith

(Theme And Two Variations
from Keyboard Suite In E)

George Frideric Handel

Moderato

The first system of musical notation for 'The Harmonious Blacksmith'. It features a treble clef and a common time signature. The melody is written in the treble staff, and the bass line is written in the bass staff. The tempo is marked 'Moderato'. The key signature is one sharp (F#). The system includes a repeat sign at the beginning and a trill ornament above the first measure of the second measure. The bass line is written in a simplified manner, using numbers 0-4 to represent fret positions on a guitar.

The second system of musical notation for 'The Harmonious Blacksmith'. It continues the melody from the first system. The bass line is written in a simplified manner, using numbers 0-4 to represent fret positions on a guitar. The system includes a repeat sign at the beginning and a trill ornament above the first measure of the second measure. The bass line is written in a simplified manner, using numbers 0-4 to represent fret positions on a guitar.

The third system of musical notation for 'The Harmonious Blacksmith'. It continues the melody from the second system. The bass line is written in a simplified manner, using numbers 0-4 to represent fret positions on a guitar. The system includes a repeat sign at the beginning and a trill ornament above the first measure of the second measure. The bass line is written in a simplified manner, using numbers 0-4 to represent fret positions on a guitar.

Var. 1

7

1000

www.docin.com

9

www.docin.com

1000

13 Var. 2

Measures 13 and 14 of Variation 2. The treble clef staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes in measure 14. The bass clef staff shows a bass line with mostly eighth notes and rests. Fingering numbers (1-4) are present below the treble staff notes.

Measures 15 and 16 of Variation 2. The treble clef staff continues the melodic line. The bass clef staff features a more active bass line with eighth and sixteenth notes. Fingering numbers are indicated below the treble staff.

Measures 17 and 18 of Variation 2. Measure 17 is marked with a '12CV' (12th fret) instruction. The treble clef staff shows a sequence of eighth notes. The bass clef staff has a steady eighth-note bass line. Fingering numbers are provided for the treble staff.

Measures 19 and 20 of Variation 2. The treble clef staff features a more complex melodic pattern with some beamed sixteenth notes. The bass clef staff continues with a rhythmic bass line. Fingering numbers are indicated below the treble staff.

Where'er You Walk

(from *Sewage*)

George Frideric Handel

Largo (♩ = 96)

Largo (♩ c.96)

T
A
B

The musical score for "The Rose Tree" consists of two systems. The first system includes a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). Below the melody are guitar chords and fingerings indicated by numbers 1-4. The second system continues the melody and accompaniment across four measures.

[illegible]

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13

0 3-2 2 0-2 3 2-0 5 3-2 0 3-2 7 5 3 3 2 0-0 3 3 2 0-2

TAB 0 0 0 0 0 0 4 4 2 3 0 4 0 0 4

17

3 0 2-3 2 10 9 7 7 6 7 2 2 0 0 3 3 2 0 3 2-2 3 3

TAB 4 0 2 0 7 9 7 0 6 7 2 2 0 2 3 3 0 0 3 2 2 0 0

21

0 2 2 0 6 2 2 2-3 2-0 2 7 2-3 2-0 6 3 3 0 0 6

TAB 0 0 0 0 4 4 4 4 1 1 1 1 2 2 2 2 6 6 8 1 2 2 0 4 2 3 0 2 3 4

25

3 2 0 0 3 2 0 0 3 2 0 0 3 0 0 2-3 2 6

TAB 2 2 2 2 2 2 2 2 0 2 0 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0

29

33

37

41

Andante

(from *Eine Kleine Nachtmusik*)

Wolfgang Amadeus Mozart

Andante

p

f *p*

p

10

tr

cresc.

T 0 2 1 2 1 0 0 3 1 1 2 3 3 2 3 2

A 0 4 1 2 3 0 0 0 0 0 0 0 0 0 0

B 0 4 1 2 3 0 0 0 0 0 0 0 0 0 0

12

fp

T 3 3 3 3 3 4 0 1 0 0 0 0 1 3 1 1 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

14

f

T 3 0 3 3 3 2 1 0 3 1 0 0 2 0 2 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Promenade

(from *Pictures At An Exhibition*)

Modest Mussorgsky

Allegretto giusto, nel modo russo, senza allegrezza, ma poco sostenuto

First system of the musical score for 'Promenade'. The treble clef staff begins with a forte (*f*) dynamic marking. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody in the treble and a bass line in the piano (A and B) staves. The piano part uses numbers 0, 2, 4, and 7 to indicate fret positions on the strings.

Second system of the musical score, measures 5 through 8. The melody continues in the treble staff, and the piano accompaniment in the A and B staves uses numbers 1, 2, 3, and 4 to indicate fret positions. A faint watermark 'www.musicnotes.com' is visible across the system.

Third system of the musical score, measures 9 through 12. The treble staff shows a continuation of the melodic line. The piano accompaniment in the A and B staves uses numbers 0, 1, 2, 3, and 4 to indicate fret positions.

12 *mf* *f* *mf* *cu* *cu* *pont.*

15 *p* *mf* *f* *cu* *pont.*

19 *f* *f* *cu* *cu*

22

Song Without Words Op.62, No.6 In A Major

Felix Mendelssohn

Allegretto grazioso (♩ = 92)

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and guitar. The voice part is written on a single staff with a treble clef. The guitar part is written on a single staff with a treble clef. The key signature has one sharp (F#). The time signature is 2/4. The score consists of five measures. The first measure starts with a piano (p) dynamic. The second measure has a forte (f) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a forte (f) dynamic. The fifth measure has a piano (p) dynamic. The score ends with a double bar line.

[illegible]

11

to Coda

f *dim.* *p*

0 3 2 0 6 3 2 0 2 1 3 0 0 1 2 2

0 0 1 2 0 0 0 0 0 0 0 0

to Coda \ominus

16

sf

20

cresc.

25

p

cresc.

30

p dolce

35

f

dim

39

p

grazioso

dim. e poco rall.

D.C. al Coda

42

Coda

dim.

pp

46

leggero

Barcarolle

(from *The Tales Of Hoffmann*)

Jacques Offenbach

Rather slowly

The first system of musical notation for the Barcarolle. It features a treble clef and a key signature of one sharp (F#). The melody is written in a single staff with a tempo marking of 'Rather slowly' and an 'espressivo' instruction. The accompaniment is written in a grand staff (treble and bass clefs) with a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, often beamed together. The accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. A watermark 'www.dodini.com' is visible across the middle of the page.

to Coda

The second system of musical notation for the Barcarolle. It continues the melody and accompaniment from the first system. The melody is written in a single staff with a tempo marking of 'Rather slowly' and an 'espressivo' instruction. The accompaniment is written in a grand staff (treble and bass clefs) with a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, often beamed together. The accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. A watermark 'www.dodini.com' is visible across the middle of the page.

The third system of musical notation for the Barcarolle. It continues the melody and accompaniment from the second system. The melody is written in a single staff with a tempo marking of 'Rather slowly' and an 'espressivo' instruction. The accompaniment is written in a grand staff (treble and bass clefs) with a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, often beamed together. The accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. A watermark 'www.dodini.com' is visible across the middle of the page.

12

MI

harmonics

nat.

www.docin.com

16

www.docin.com

20

www.docin.com

24

D.C. al Coda

 Coda

sempre più dolce

morendo

pp

Träumerei

(from *Kinderszenen*;
originally in F major)

Robert Alexander Schumann

$\text{♩} = 100$

The first system of musical notation for 'Träumerei'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure is marked with a piano 'p' dynamic. The bass staff begins with a bass clef and a key signature of one sharp. The first measure is marked with a '1 1/2' time signature. The system contains three measures of music, with the first measure being a whole note chord and the subsequent two measures being eighth notes.

The second system of musical notation for 'Träumerei'. It continues the piece with a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure is marked with a '4' time signature. The bass staff begins with a bass clef and a key signature of one sharp. The first measure is marked with a '3' time signature. The system contains three measures of music, with the first measure being a whole note chord and the subsequent two measures being eighth notes.

The third system of musical notation for 'Träumerei'. It continues the piece with a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure is marked with a 'rit.' (ritardando) dynamic. The bass staff begins with a bass clef and a key signature of one sharp. The first measure is marked with a '3' time signature. The system contains three measures of music, with the first measure being a whole note chord and the subsequent two measures being eighth notes.

10

3

1 1 0 3 1 0 2 1 0 2 2 0 1 0 1 0

3 1 1 0 3 1 0 2 2 0 1 0 1 0

3 1 1 0 3 1 0 2 2 0 1 0 1 0

14

rit.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The tempo is marked 'rit.' (ritardando). The score includes fingerings (1-4) and a 'rit.' marking. The bass line includes a 'T' (Tenor) and 'B' (Bass) label. The score is for a single system.

18

Musical score for 'The Rose Tree' (Measures 18-21). The score is in 2/4 time and features a treble clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the bass line is written in the bass staff. The melody consists of eighth and sixteenth notes, while the bass line consists of quarter and eighth notes. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

22

18CV

rit.

3 7 8 3 0 3 0 1 0 2 0 1 0 2 0 3 2

Chanson Triste Op.40, No.2

(Originally In G Minor)

Pyotr Ilyich Tchaikovsky

Allegro non troppo la melodia con molto espressione

Measures 1-5 of the musical score. The piece is in G minor (three flats) and 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic is *p* (piano). The tempo is *Allegro non troppo* and the mood is *la melodia con molto espressione*. The score includes fingerings and a breath mark in the right hand.

Measures 6-10 of the musical score. The melody continues in the right hand, and the accompaniment is in the left hand. The dynamic is *p* (piano). The score includes fingerings and a breath mark in the right hand.

Measures 11-15 of the musical score. The melody continues in the right hand, and the accompaniment is in the left hand. The dynamic is *mf* (mezzo-forte). The score includes fingerings and a breath mark in the right hand.

Measures 16-20 of the musical score. The melody continues in the right hand, and the accompaniment is in the left hand. The dynamic is *p* (piano). The score includes fingerings and a breath mark in the right hand. The piece ends with a Coda symbol.

21

f

3 0 1 3 5 3 8 7 5 3 8 7 8 7 8 5 8 8 3

2 1 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

26

f

p

3 0 1 3 5 3 8 7 5 3 8 7 8 5 8 8 3

2 1 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

31

poco riten.

p

1 3 1 3 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

D.C. al Coda

⊕ Coda

pp

8 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

35

ppp

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

La Donna È Mobile

(from *Rigoletto*)

Giuseppe Verdi

Allegretto (♩ = 148)

First system of the musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (pp) dynamic marking. The lower staff is in bass clef. The system contains five measures of music, featuring chords and melodic lines with various ornaments and slurs.

Second system of the musical score, starting at measure 6. It continues the musical themes from the first system, with similar chordal textures and melodic fragments in both staves.

Third system of the musical score, starting at measure 13. The upper staff shows a change in dynamics to piano (p) in the final measure. The lower staff continues with its accompaniment.

20 *cru*

f *pp*

2 3 2 3 7 5 7 6 6 7 5 3 5 3 2 0

1 7 4 0 0 0

25

cresc. poco a poco

3 5 5 5 5 3 5 3 2 0 3 5 3 5 3 5

4 2 2 2 0 4 2 0 0 0

31 *f* *Fine*

2 3 2 5 3 6 5 3 5 3 0 5 9 7 5 3 2 0 3 10 10 11 5

0 0 0 0 0 0 0 0 0 0 0 0

36 *grandioso* *p* *D.C. al Fine*

4 4 4 2 3 2 2 2 2 0 4 0 4 2 0 0 4 4 2 0 2

Autumn (Opening Theme)

(from *The Four Seasons*)

Antonio Vivaldi

Allegro

The musical score is written for Violin (Vn) and Guitar (T, A, B). It is in 4/4 time and G major. The tempo is marked 'Allegro'. The score is divided into four systems, each containing four measures. The first system starts with a forte (*f*) dynamic and a violin trill. The second system continues with the violin trill and guitar accompaniment. The third system features a piano (*p*) dynamic and a violin trill. The fourth system starts with a piano (*p*) dynamic and a violin trill, followed by a fortissimo (*ff*) dynamic and a violin trill. The score includes fingerings, bowings, and guitar-specific notation like trills and bends.

5

9

13

f

p

ff

post.

17

7 7 7 8 7 7 8 7 7 7 8 7 7 8 7 8 7 8 3 3 3 3 0 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3

f

21

3 3 3 1 0 3 3 0 3 3 3 2 0 3 1 0 0 0 3 3 3 3 0 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 0 3 3

p

25

nat.

3 3 3 3 0 3 3 0 3 3 3 2 0 3 1 0 7 7 7 8 7 7 8 7 7 8 7 8

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 10 0 10 0 10 0 10

f

29

7 6 7 8 5 7 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3

Theme From The Trout Quintet

(4th Movement, Andantino)

Franz Schubert

Andantino

pp

Tablature for measures 1-4:

```

1 0 1 1 0 0 | 1 0 0 0 3 1 0 2 | 0 0 0 3 1 0 2 | 0 0 0 3 1 0 2
3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3
  
```

5

Tablature for measures 5-8:

```

1 0 1 1 0 0 | 1 0 0 0 3 1 0 2 | 0 0 0 3 1 0 2 | 0 0 0 3 1 0 2
3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3
  
```

10

p

Tablature for measures 9-15:

```

0 0 1 0 0 0 | 1 0 0 0 1 0 0 0 | 0 0 0 1 3 0 0 1 | 1 0 0 0 1 0 0 0 | 1 0 0 0 1 0 0 0
3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3
  
```

16

Tablature for measures 16-20:

```

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3
  
```

